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4 27 2017

CONTENTS

EDUCATION	1
APPOINTMENTS	1
PUBLICATIONS	3
GRANTS	6
PROFESSIONAL RECOGNITION & CREATIVE WORKS	6
PRESENTATIONS	8
SELECT SERVICE ACTIVITIES	9
TEACHING RECORD	11

EDUCATION

- 2011 Ph.D. in Design, N.C. State University = *Meredith Davis served as advisor in my study of text-image integration in the science textbook. I conducted an experiment with 150+ middle school students, which has cross-media implications for all user interaction with meaningful text and image. During my doctoral studies I gained expertise in educational testing and measurement, both through the College of Education and Meredith.*
- 2007 Master of Graphic Design, N.C. State University = *The Master of Graphic Design is recognized as a terminal degree in design by NASAD (thus equivalent to the MFA). N.C. State's program is known for its research orientation as well as its teacher preparation.*
- 1998 Bachelor of Graphic Design, N.C. State University

APPOINTMENTS

- 2016–Present Assistant Professor, Department of Graphic and Industrial Design, and Ph.D. in Design program, College of Design, North Carolina State University.
- 2016–2017 Peer reviewer, *International Journal of Science Education*.
- 2016–2017 Peer reviewer, *Marketing Theory* (journal).

Peterson (cont.)

- 2015, 2017 Peer reviewer, *Visible Language* (journal). = *Visible Language is a top communication design journal. I was asked to serve as peer reviewer as an expert in the empirical study of text and image in graphic layout.*
- 2011–2016 Assistant Professor, Graphic Design, University of Illinois, Urbana-Champaign.
- 2014–2015 Peer reviewer, AIGA Design Faculty Research Grant. = *The American Institute of Graphic Arts (AIGA) awards one grant apiece at \$2,500 and \$7,500. I was asked to review proposals consecutive years.*
- 2013–14 Graduate Coordinator, Design Division, School of Art & Design, University of Illinois. = *In this administrative position (which ended when the school dropped the divisional structure on which it was based) I coordinated all school-level and cross-program activities associated with the Master of Fine Arts in Graphic Design, Industrial Design, and Photography programs. Among other responsibilities, I: (a) was faculty contact for prospective graduate students in the division; (b) explained offers of funding to domestic and international applicants; (c) advocated for fellowships and assistantships available from the school for the Design applicants and helped administration to respond by reallocating funds as applicants accepted, declined, or requested advising; (d) helped set up a new online application system for MFA programs at the school as well as protocols tied to admissions; (e) managed visiting speakers funding shared by the programs in Design; and (f) co-authored a “block grant” proposal to the university that netted \$23,500 in assistantship money for the Design and Studio divisions.*
- 2011 Design researcher and strategist, National Assessment of Educational Progress (NAEP), United States Department of Education, project on design thinking assessment in K-12 education. = *I participated in this project with others under Meredith Davis. We worked on interactive assessment tasks to engage K-12 students in design problems while measuring their design thinking activities. The team engaged in conceptualization, planning, scripting, storyboarding, scenario-building, and prototyping. The instruments were prepped for pre-testing at a separate laboratory, to be developed for 2014 national testing sessions with tens of thousands of participants as part of NAEP’s “Nation’s Report Card.”*
- 2005–2011 Teaching and Research Assistant, College of Design, N.C. State University. = *During six years of study at N.C. State I developed and taught a variety of courses in the Graphic Design program, including web design, advanced typography, image making, service design, and a research-based instructional design elective.*
- 2002–05 Principal, Field Study (design studio), Chicago. = *I co-owned and co-operated this design studio in Chicago until I decided to pursue a teaching career. We worked in both the cultural and corporate sectors, producing illustrated books, magazines and journals, identity systems, web sites, music packaging, and print ephemera. Field Study was featured in print nationally (Step Magazine) and internationally (Area, from Phaidon’s “10x10” series), received recognition in competitions, was asked to redesign AIGA/Chicago’s journal, and was an invited lecturer.*
- 2000–2002 Freelance Designer
- 1999–2000 Design Fellow, Walker Art Center, Minneapolis. = *The Mildred S. Friedman Design Fellowship is a one year appointment as a graphic designer in the Design Department at the Walker Art Center. Paid fellows do the work of permanent full-time designers. The fellowship is highly compet-*

Peterson (cont.)

itive, with two fellows selected from roughly 100 recently graduated applicants yearly. Andrew Blauvelt was Design Director during my year of employment.

1997–1999 Designer, NIX Design Group, Raleigh, NC. = *In this position I largely worked in corporate web design, where I coded most of the web sites I designed.*

1996–1997 Designer, Newtonian Technologies, Raleigh, NC.

PUBLICATIONS (×19)

1) PEER REVIEW JOURNAL ARTICLES (×5)

The following papers were accepted into peer review journals across disciplines. The review of these papers is conducted with a finished manuscript (as opposed to an abstract or proposal as in most conference proceedings) by experts in the related disciplines. These papers emerge out of a body of work that is ongoing.

- 2017 Peterson, M. (in press). “The Production of Narrative through Static Imagery: Examples from a Peculiar Medieval Illustration,” *Visual Communication*. = *The journal Visual Communication covers a range of subjects (anthropology, communication studies, discourse studies and semiotics, media and cultural studies, sociology, etc.), and thus represents an opportunity to disseminate my broadly applicable work on performative image function. This accepted paper presents a model of visual narrative and focuses on an illustration found in a medieval manuscript. In a funded project an artist, James Wisdom, was commissioned to create alternate versions of the illustration to exemplify my described visual narrative types.*
- 2017 Peterson, M. (in press). “How to Do Things with Pictures: The Experience of Challenging Imagery in Visual Media,” *Dialectic*, 2(1). = *The American Institute of Graphic Arts created the peer-review journal Dialectic to “serve as a visually engaging forum for the dissemination of knowledge that explores and critically examines a broad spectrum of research efforts undertaken by designers and design educators” (AIGA). This accepted paper is appearing in the inaugural issue. It covers a range of performative image functions, as defined by my ongoing research, that relate to cognitive difficulty during interpretation. This is seen as an introduction to my work on image function for graphic designers, design researchers, and art and design faculty.*
- 2016 Peterson, M., Wise, K., Ren, Y., Wang, Z., & Yao, J. (2016). “Memorable Metaphor: How Different Elements of Visual Rhetoric Affect Resource Allocation and Memory for Advertisements,” *Journal of Current Issues & Research in Advertising*, 38(1): 65–74. = *This paper outlines an experimental study that investigates reader engagement with images according to alternate structures of visual metaphor. This is part of a research program that built on my classification of image function and seeks empirical support for theory on visual metaphor. Kevin Wise (Associate Professor, Advertising, University of Illinois) is my partner in this work.*
- 2016 Peterson, M. (2016). “Schemes for Integrating Text and Image in the Science Textbook: Effects on Comprehension and Situational Interest,” *International Journal of Environmental and Science Education*, 11(6): 1365–1385. = *This paper outlines my doctoral work on text–image integration for a science education audience. The following paper covered a smaller portion of the study in question.*

Peterson (cont.)

- 2014 Peterson, M. (2014). "The Integration of Text and Image and Its Impact on Reader Interest," *Visible Language*, 48(1): 22–39. = *This paper outlines a portion of my doctoral study with 150+ middle school students. It presents my proposal of differentiated text–image integration strategies, and connects strategies to the production of the science textbook in North America. Here the results on student interest in relation to degree of text–image integration are presented for a communication design research audience.*

2) COMMISSIONED WHITE PAPER

- 2015 Peterson, M., Wise, K., Lindgren, R., Cox, D., & Mathayas, N. (2015). "Understanding and Implementing Visual Metaphor," Illinois Learning Sciences Design Initiative (ILSDI), seed grant, \$4,000. = *The ILSDI put out a call for proposals for which we assembled a research team. Our contribution investigates the potential of visual metaphor for instructional media in science. As part of this research, I assembled a team of undergraduate and graduate designers and illustrators. This team worked under me, and with consultation from co-author Nitasha Mathayas, to create a range of instructional media prototypes (for handheld and tablet–based interaction, textbooks, reference materials, and isolated illustrations) that address the high-school science topic of heat transfer (conduction, convection, and radiation). The final paper includes copious figures showing the outcomes of the design-based exploration. The ILSDI envisions the commissioned white papers as seed funding for subsequent and larger external grants.*

3) DISSERTATION

- 2011 Peterson, M. (2011). *Comprehension with Instructional Media for Middle School Science: Holistic Performative Design Strategy and Cognitive Load* (Ph.D. dissertation). North Carolina State University, Raleigh, NC.

4) REFEREED PUBLICATIONS TIED TO CONFERENCES (×10)

The following papers are published in relation to conferences. In these cases, an abstract or proposal was vetted through blind review, and the paper was subsequently delivered. Peterson (2010) is an exception—it was an invited publication.

- 2017 Wise, K., Peterson, M., Xiong, S., & Wang, X. (2017). "How Different Visual Metaphors Influence Resource Allocation and Memory for Advertisements," *Interventions: Communication Research and Practice (ICA 2017 Conference) Proceedings*. = *This paper continues our team's investigation into Phillips & McQuarrie's (2004) theory on the visual structure of visual metaphor. The experiment detailed here builds on Peterson et al. (2016), increasing the scope of structures addressed to fully test existing theory.*
- 2015 Peterson, M. (2015). "How Imagery Models Interpretation: The Classification of Image Function," *13th Annual Hawaii International Conference on Arts and Humanities Proceedings*. = *This is a broad summary of my work on the range of interpretational processes that imagery can elicit. It outlines image function types, specific ways in which images "act upon" readers by guiding reasoning.*
- 2015 Peterson, M. (2015). "How Imagery Can Directly Model the Reader's Construction of Narrative (Including an Extraordinary Medieval Illustration)," *13th Annual Hawaii International Conference on Arts and Humanities Proceedings*. = *This paper was a precursor to*

Peterson (cont.)

my paper currently under final review for publication in Visual Communication. An illustration from a medieval manuscript is shown as an exemplar of a type of narrative image strategy. The paper outlines my theory on visual narrative structure, and commissioned illustrations are used to exemplify each strategy in turn.

- 2014 Peterson, M. (2014). "To Teach Image by Its Function: Structuring Image Making for Graphic Design Students According to Cognitive Outcomes," 2014 UCDA Design Education Summit Abstracts and Proceedings. = *This paper ties my funded research on cognitive image function to design education. Cognitive image function served as an organizing principle and pedagogical tool for two courses on image making, one in the core curriculum of the Bachelor of Fine Arts in Graphic Design at the University of Illinois (which I designed and implemented in spring 2014), the other in the core curriculum of the Bachelor of Graphic Design at North Carolina State University (which I designed and implemented in fall 2008 during my doctoral studies). Selected through double-blind review.*
- 2014 Peterson, M., & Tober, B. (2014). "An Update on the Vertical Studio Implementation at the University of Illinois," 2014 UCDA Design Education Summit Abstracts and Proceedings.
- 2014 Peterson, M. (2014). "The Integration of Text and Image, Its Cognitive Impacts for Learning with Media, and Science Instruction: A Ph.D. in Design Study," *Connecting Dots Conference Proceedings*, AIGA Design Educators Conference. = *This paper is an overview of my doctoral dissertation, written for a design audience. The conference had a distinct research focus, and I submitted this paper as a demonstration of the kind of work done for the Ph.D. in Design, a new degree that is not well understood in the design community. One of 24 accepted conference papers from 76 submissions in a double-blind review.*
- 2014 Peterson, M., & Tober, B. (2014). "Institutionalizing the Vertical Studio: Curriculum, Pedagogy, and the Logistics of Core Classes with Mixed-Level Students," *Connecting Dots Conference Proceedings*, AIGA Design Educators Conference. = *This paper is a continuation of Tober's and my earlier paper on the vertical studio structure, which we have employed in the Graphic Design core curriculum. This vertical studio model is a pedagogical innovation within our discipline. One of 24 accepted conference papers from 76 submissions in a double-blind review.*
- 2013 Tober, B., & Peterson, M. (2013). "One-on-One with iPads in a 'Vertical' Graphic Design Studio Course," 2013 UCDA Design Education Summit Abstracts and Proceedings.
- 2010 Peterson, M. (2010). "Gaining Flexibility Through Special Topics," in Meredith Davis (Ed.), *Designing Flexible Curricula / Synopsis of the 2020 Forecast: Creating the Future of Learning* (workshop packet), New Contexts / New Practices, AIGA Design Educators Conference, October, 2010.
- 2008 Peterson, M. (2008). "Utilizing the Performative Nature of Print Media for Active Learning: Textbooks and Other Educational Materials as Experience," *International Journal of Learning*, 15(7): 19–26.

5) ONLINE ARTICLES (×2)

- 2008 Peterson, M. (2008). "The Cuckoo Bird and the Keyboard," *Design Observer* [designobserver.com/feature/the-cuckoo-bird-and-the-keyboard/5137].

Peterson (cont.)

- 2007 Peterson, M. (2007). "The Emerging Pattern of Species Loss: An Interactive Pattern that (Nearly) Doesn't Repeat," *Speak Up*.

GRANTS

- 2015 PI: Peterson, M.; Co-PI's: Wise, K., Lindgren, R., Cox, D., & Mathayas, N.; *Understanding and Implementing Visual Metaphor in Science Media*, Illinois Learning Sciences Design Initiative, Seed Funding Program, \$4,000 = Described (above) in *Publications, Commissioned White Paper*.
- 2014 Peterson, M., *Illustrating How Images Mean*, Creative Research Award, College of Fine & Applied Arts, University of Illinois, \$7,000. = *I have used this funding to commission illustrations from undergraduate and graduate students at the University of Illinois, to illustrate the variation of image function types for that branch of my research. These illustrations have been used in my papers and presentations, and serve as a publication-ready image bank for dissemination. The Creative Research Award is a competitive grant, open to faculty across various departments and schools in the college.*
- 2013 Bakker, C., Peterson, M., & Rosenthal, L., Master of Fine Arts Block Grant Proposal, funding for graduate program assistantships, competitive, awarded \$23,500. = *In my capacity as Graduate Coordinator of Design, I co-authored an argument for university funding for all MFA programs in the School of Art & Design over a three-year period. Our proposal netted \$3,500 more than the school's previous award.*

PROFESSIONAL RECOGNITION & CREATIVE WORKS

1) DESIGN WORK PUBLISHED

- 2017 Personal web site discussed in: Davis, M., & Hunt, J. (2017), *Visual Communication Design: An Introduction to Design Concepts in Everyday Experience*, New York, NY: Bloomsbury Publishing.
- 2017 Illustration used as cover photo for: Davis, M. (2017), *Teaching Design: A Guide to Curriculum and Pedagogy for College Design Faculty and Teachers Who Want to Use Design to Teach Any Subject*, New York, NY: Allworth Press.
- 2012 Layout design and grid system discussed in: Gonzales-Crisp, D. (2012), *Typography (Graphic Design in Context)*, London, UK: Thames & Hudson. = *Gonzales-Crisp described a grid structuring method for typographic layout that I developed in the design of my graduate thesis document, Reading is Situational, Reading is Experiential, Always: Performative Design for Learning through Educational Materials (2007).*
- 2007 Work featured in Walker Art Center article in *Idea Magazine*, published in Japan.
- 2005 Work featured with interview in: Lupton, E. (2005), *DIY: Design-It-Yourself (Design Handbooks)*, Princeton, NJ: Princeton Architectural Press.
- 2004 Studio (Field Study) and work featured with interview in: *Step Magazine's* "Emerging Design Talent."

Peterson (cont.)

- 2003 Studio (Field Study) and work featured in: Phaidon Press Editors (2003), *Area*, London, UK: Phaidon Press. = *Area is part of Phaidon's "10x10" series of books. Ten internationally renowned designers selected ten international design studios apiece to feature in the book. Field Study (for which I was co-owner, co-operator, and designer) was selected for inclusion by Nick Bell (UK designer).*
- 2001 Work featured and discussed in: Noble, I., & Bestley, R. (2001), *Experimental Layout (Design Fundamentals)*, London, UK: Rotovision.
- 2000 Web artwork (puritan.org, now defunct) exhibited online through the Museum of Image & Sound, São Paulo, Brazil.
- 2000 Work featured in *Metropolis Magazine*.

2) DESIGN WORK EXHIBITED

- 2013 [*International*] NEWGEN Generation Design Exhibition, Beijing, China. Invited exhibition of three issues of *Ninth Letter* (vol. 9, no. 1; vol. 9, no. 2; & vol. 10, no. 1), Art Director. = *The NEWGEN exhibition was a national Chinese event featuring exhibits across design disciplines from Chinese national and outside international sources. I was invited to exhibit my art-directed Ninth Letter journal issues.*
- 2003 [*International*] Invited poster for GraficEurope conference and exhibition. = *GraficEurope included an exhibition of international emerging talent in graphic design. My design studio Field Study was invited to create a large-format poster to be displayed in the emerging talent gallery.*

3) DESIGN AWARDS

- 2014 [*International*] Winner, Graphic Design: Professional category, Creative Quarterly 35. Awarded as Art Director of *Ninth Letter*, vol. 9, no. 2.
- 2014 [*International*] Runner-Up, Graphic Design: Professional category, Creative Quarterly 35. Awarded as Art Director of *Ninth Letter*, vol. 10, no. 1.
- 2013 [*National*] Award of Excellence, 43rd Annual UCDA Design Competition, Magazine category. Awarded as Art Director for *Ninth Letter*, vol. 10, no. 1.
- 2013 [*National*] Award of Excellence, 43rd Annual UCDA Design Competition, Magazine category. Awarded as Art Director for *Ninth Letter*, vol. 9, no. 2.
- 2013 [*National*] Award of Excellence, 43rd Annual UCDA Design Competition, Magazine category. Awarded as Art Director for *Ninth Letter*, vol. 9, no. 1.
- 2012 [*National*] Winner, first place, New York Book Show, Literary Magazine category. Awarded as Art Director of *Ninth Letter*, vol. 9, no. 1.
- 1999 [*National*] Walker Art Center poster (designed with Sean Deyoe) selected for the ACD 100 Show.

PRESENTATIONS (×18)

1) REFEREED CONFERENCE PRESENTATIONS (×13)

- 2017 Wise, K., Peterson, M., Xiong, S., & Wang, X. (2017). "How Different Visual Metaphors Influence Resource Allocation and Memory for Advertisements," International Communication Association (ICA) 67th Annual Conference, San Diego, CA (May 25–29, 2017). = *Note that I did not attend the conference; the team did so in my stead.*
- 2015 Wang, Peterson, Ren, & Yao, "Memorable Metaphor: How Different Elements of Visual Rhetoric Affect Resource Allocation and Memory for Advertisements" (poster presentation), International Communication Association (ICA) 65th Annual Conference, San Juan, Puerto Rico (May 21–25, 2015). = *Note that for this poster presentation I did not attend the conference; Z. Wang did so in my stead.*
- 2015 Peterson, "How Imagery Models Interpretation: The Classification of Image Function," 13th Annual Hawaii International Conference on Arts and Humanities, Honolulu, HI (January 11, 2015).
- 2015 Peterson, "How Imagery Can Directly Model the Reader's Construction of Narrative (Including an Extraordinary Medieval Illustration)," 13th Annual Hawaii International Conference on Arts and Humanities, Honolulu, HI (January 11, 2015).
- 2015 Peterson, "Learning with Text and Image: The Relationship of Text–Image Integration to Interest and Comprehension," Toward an Illinois Learning Sciences Design Laboratory (symposium), University of Illinois (February 27, 2015). = *The Illinois Learning Sciences Design Laboratory became the ILSDI, through which a team I assembled was awarded a seed funding grant. This presentation preceded that work. All presenters were researchers at the University of Illinois.*
- 2014 Peterson, "To Teach Image by Its Function: Structuring Image Making for Graphic Design Students According to Cognitive Outcomes," UCDA Design Education Summit, Madison, WI (May 19, 2014).
- 2014 Peterson & Tober, "An Update on the Vertical Studio Implementation at the University of Illinois," UCDA Design Education Summit, Madison, WI (May 19, 2014).
- 2014 Peterson, "The Integration of Text and Image, Its Cognitive Impacts for Learning with Media, and Science Instruction: A Ph.D. in Design Study," Connecting Dots, AIGA Design Educators Conference, Cincinnati, OH (March 14, 2014).
- 2014 Peterson & Tober, "Institutionalizing the Vertical Studio: Curriculum, Pedagogy, and the Logistics of Core Classes with Mixed-Level Students," Connecting Dots, AIGA Design Educators Conference, Cincinnati, OH (March 15, 2014).
- 2013 Tober & Peterson, "One-on-One with iPads in a 'Vertical' Graphic Design Studio Course," UCDA Design Education Summit, Chattanooga, TN (May 20, 2013).
- 2012 Peterson & Meaney, "A Pedagogical Flip: Teaching Typographic Complexity to Introductory Students," TypeCon2012: Type & Design Education Forum, Society of Typographic Aficionados (SOTA), Chicago, IL (August 2, 2012). = *This presentation introduced educators*

Peterson (cont.)

to the University of Illinois' new Typography course, developed by KT Meaney and myself and building on an equivalent course at N.C. State University. The course is a radical reconsideration of conventional typographic instruction. TypeCon is a popular event for graphic designers and served as an ideal platform for introducing the underlying curricular philosophy. One of only 12 accepted presentations.

2010 Peterson, et al., "Experience Design" (roundtable discussion), New Contexts / New Practices, AIGA Design Educators Conference (October, 2010).

2008 Peterson, "Utilizing the Performative Nature of Print Media for Active Learning: Textbooks and Other Educational Materials as Experience," Learning Conference 08, The Fifteenth International Conference on Learning, University of Illinois at Chicago, Chicago, IL (June 4, 2008).

2) INVITED LECTURES (×4)

2017 Research presentation, "How to Do Things with Pictures," Department of Art, College of Arts & Sciences, Boise State University (April 5, 2017). = *Boise State invited me to present my research on performative image function, as well as consult with graduate students in art and undergraduate classes in graphic design.*

2005 Field Study (with Roy Brooks), design studio presentation, AIGA/Milwaukee, Milwaukee, WI.

2004 Field Study (with Roy Brooks), design studio presentation, College of Design, N.C. State University, Raleigh, NC.

1999 Student Medalist Presentation, AIGA National Conference, Las Vegas, NV. = *I was selected as one of the top 10 graduating students nationally (among BFA and equivalent degrees) by the American Institute of Graphic Arts and gave a corresponding presentation of my student work at the national conference.*

3) INVITED REVIEW

2016 Graduate guest critic, thesis presentations, Master of Graphic Design program, N.C. State University, Raleigh, NC.

SELECT SERVICE ACTIVITIES

The following listing is for service activities beyond the standard assignment to committees (admissions, search, etc.), much of which I took on through my own initiative.

1) CURRICULUM DESIGN

2016–2017 Participated in curriculum design efforts for both the Bachelor of Graphic Design and Master of Graphic Design programs at the College of Design.

2015 Refined Master of Fine Arts in Graphic Design curriculum and drafted documentation for students.

Peterson (cont.)

- 2013–2015 Authored a new Graphic Design curriculum, facilitated discussion, and completed paperwork for university approval (collaboration with Brad Tober). = *The new curriculum increases the core expertise of our students while meeting the school's stated goals of more flexible curricula. Embedded in the curricular design is the infrastructure for future additional degree offerings (the curriculum is made to "interlock" with a potential Interaction Design degree program of study). The curriculum also makes Graphic Design more accessible to non-majors by specifying a host of entry-level coursework. The curriculum was approved by the university and goes into effect in the 2016/17 academic year.*
- 2013 Implemented the vertical studio in the Bachelor of Fine Arts in Graphic Design program (collaboration with Brad Tober and Kathleen Meaney). = *The vertical studio combines sophomores, juniors and seniors in a shared experience that promotes peer-based learning. I have written on the vertical studio model for graphic design with Brad Tober.*
- 2013 Provided oversight on new Ninth Letter course plan, implemented by Brian Wiley (Visiting Assistant Professor) and Maurice Meilleur (MFA student). = *The new course plan systematized a new pedagogical model of Ninth Letter, a course that had put especially high demands on faculty time.*
- 2013 Ran a modular test of curriculum redesign ideas (the vertical studio) by combining sophomore and junior classes in a rotation of students and faculty across 4 sections of a total of 2 courses (collaboration with Brad Tober, Brian Wiley, and Eric Benson). = *This spring 2013 pilot test informed our fall 2013 implementation of the vertical studio in the core curriculum of the Bachelor of Fine Arts in Graphic Design (listed above in this section). Brad Tober and I published an account of this pilot test.*
- 2012 Presented a Bachelor of Fine Arts in Graphic Design curriculum redesign to the Graphic Design program. = *This proposal addressed increasing numbers of majors, transitional issues, and accommodations for non-majors, while expanding the coursework of GD majors without significantly increasing course loads for GD faculty.*
- 2012 Analyzed Graphic Design program admissions and modified procedures. = *I used statistical analysis (linear regression) to estimate program admissions' predictive power. I compared past admissions scores to subsequent student success (grades) and found that the most time-consuming component—the interview—was not predictive but biased. We dropped the interview. The model also suggested different weights for portfolio (3) and essay (5) components—the latter was more predictive. The result was a more functional admissions policy with lesser time investment for faculty.*
- 2011–2012 Developed new Master of Fine Arts in Graphic Design curriculum; authored documentation of the coursework over the course of the following year. = *This curricular plan utilizes the benefits of a major research university by requiring the declaration of a "focus area," related coursework constructed by the student from areas outside of Graphic Design. (For instance, a student might focus on cognition, take 3 courses in Psychology, and apply lessons learned to interaction design.) The focus area is meant to extend the student's expertise beyond faculty mentors'.*

2) ADVISING

- 2016–Present Advising, Graphic Design Bachelor of Graphic Design students, ongoing

Peterson (cont.)

- 2016–2017 Final project chair for Tori Jordan, Master of Graphic Design, N.C. State University
- 2016–2017 Final project committee member for Ioan Opris, Master of Graphic Design
- 2015–2017 Thesis committee member for Size Ma, Master of Fine Arts, Graphic Design, University of Illinois at Urbana-Champaign
- 2015–2016 Advising, Graphic Design MFA students = *I conducted summer “conversations” with the incoming batch of GD grads to help them develop interest areas and then to oversee their selection of elective courses for the fall 2015 semester. I continued on as advisor in a year in which I taught the required graduate studio and seminar.*
- 2014–2016 Thesis committee member for Linya Huang, MFA, Industrial Design
- 2014–2015 Thesis committee member for Hailun Zhou, MFA, Industrial Design
- 2014–2015 Advising, Graphic Design BFA students
- 2014–2015 Thesis committee member for Maurice Meilleur, MFA, Graphic Design
- 2013–2014 Thesis chair for Alexandra Dye, MFA, Graphic Design

TEACHING RECORD

1) NORTH CAROLINA STATE UNIVERSITY, DURING TENURE APPOINTMENT (FROM 2016)

- Spring 2017 New Information Environments (GD 503), 9-credit graduate studio, co-taught with Deborah Littlejohn. = *This studio includes a half-semester project on speculative interface, developed for this particular offering, which asks students to prototype for gaze-based information-access interfaces (i.e. the input “device” is eye movement). This project involves research collaborators at N.C. State (faculty and graduate students) and Boston University (Brad Tober, assistant professor of Communication), and along with the other project (developed over previous years by Deborah Littlejohn) will be displayed at Hunt Library’s iPearl Immersion Theater.*
- Spring 2017 Visualization, Representation, and Display (GD 310), undergraduate studio. = *For this iteration of 310 I developed two projects as modules and taught each to two sections, in rotation with the opposite section’s instructor, Scott Townsend. One project introduces students to web design (with hand coding in HTML and CSS) while engaging them in representational strategies for the display of inventories. The other project ties into research currently being proposed in partnership with a collaborator in STEM education, and challenges students to visualization differences in visual scale that extend beyond the visual.*
- Fall 2016 Branding, Interaction, and Service Design (GD 301), 6-credit undergraduate studio with graduate participants, co-taught with Kermit Bailey.
- Fall 2016 Image and Technology (GD 210), undergraduate studio. = *For this iteration of 210, Scott Townsend (who taught the opposite section) and I developed new coursework that engaged students across media.*

Peterson (cont.)

2) UNIVERSITY OF ILLINOIS

- 2016 Experience & Meaning in Design, gen. ed., 200-level, online. = *I developed this theory-driven studio course for the sake of the School of Art & Design: it is designed to accommodate hundreds of students, which is meant to offset and thus protect lower class sizes for core Graphic Design studios. This has quickly become a popular course. It was approved for both Behavioral Sciences and Humanities credits according to the University of Illinois' general education system. Students read through prepared lessons, complete design tasks to engage with new ideas, and participate in peer critique.*
- 2016 Seminar on Visual Meaning, 400-level, graduate seminar with undergraduate participants in lower-credit section.
- 2016 Experience & Meaning in Design, spring session.
- 2015 Design Laboratory, 500-level, graduate studio in Graphic Design.
- 2015 Ninth Letter, 400-level, elective studio. = *Ninth Letter the course produces Ninth Letter the literary journal—each semester corresponds with an issue. The instructor doubles as art director.*
- Summer 2015 Experience & Meaning in Design
- 2015 Advanced Typography, 400-level, undergraduate elective studio. = *I organized the participation of 7 artists (5 graduate students and 2 junior faculty) for whom the students produced full artist monographs, ranging from 86 to 256 pages. Students also developed functioning and live web sites for the artists.*
- 2015 Introduction to Image Making, sophomore-level, core studio. = *This iteration of Image Making was the culmination of its development into a second course in a three-semester typography sequence in the new curriculum, where it is called Type & Image.*
- 2014 Introduction to Typography, sophomore-level, core studio. = *I co-developed and refined this program-entry course to include typographic study across media (including code for the web and prototyping for tablet-based interaction).*
- 2014 Vertical Studio, mixed-level, core studio. = *I first proposed the vertical studio as a potential model to deal with issues in the Graphic Design program at the time (a lack of community with the students, pressure on class size, etc.). Brad Tober and I have developed and participated in the vertical studio over the course of years, publishing on our experiences.*
- 2014 Introduction to Image Making (2 sections)
- 2014 Introduction to Typography
- 2013 Vertical Studio
- 2013 Ninth Letter
- 2013 Design Laboratory
- 2013 Intermediate Graphic Design II, junior-level, core studio. = *This was the site of Brad Tober's and my pilot test of the vertical studio.*
- 2012 Ninth Letter

Peterson (cont.)

2012 Experience of Meaning in Design, 400-level, graduate seminar. = *During my time as Graduate Coordinator of Design, I taught this course as an introduction to MFA study at Illinois for all incoming Graphic Design, Industrial Design, and Photography graduate students. It also served as a core requirement for continuing Graphic Design MFA students.*

2012 Ninth Letter

2012 Intermediate Graphic Design II

2011 Introduction to Typography

2011 Advanced Graphic Design I, senior-level, core studio.

3) NORTH CAROLINA STATE UNIVERSITY, 2006-2011

2011 Interaction, Authorship & Dissemination on the Internet (IADI), 400-level, elective studio. = *I developed this course at N.C. State to give students a dedicated experience in web design. Students learned UX principles and coded in HTML, CSS, and JavaScript.*

2010 Design for a Network Society, junior-level, core studio. = *This service design course was developed by co-instructor Amber Howard, my colleague in the Ph.D. in Design program.*

2010 Design for Information and Interaction on the Internet (DIII). = *Early version of IADI.*

2009 Performative Design for Education, 400-level, hybrid design studio and research project. = *Undergraduates were invited to participate in my research activity, for which I structured seminar components, taught learning theory, and engaged them in both instructional design projects and more theoretical illustration.*

2008 Imaging I, sophomore-level, core studio. = *I was tasked with developing a new introduction to the Image Making sequence at N.C. State for the fall 2009 semester. The opposite section, taught by Will Temple, followed the same coursework.*

2008 Typography IV, 400-level, elective studio. = *Early version of my Advanced Typography course at Illinois.*

2007 Imaging III, junior-level, core studio.

2007 Imaging II, sophomore-level, core studio.

2006 Imaging I